

# TLS

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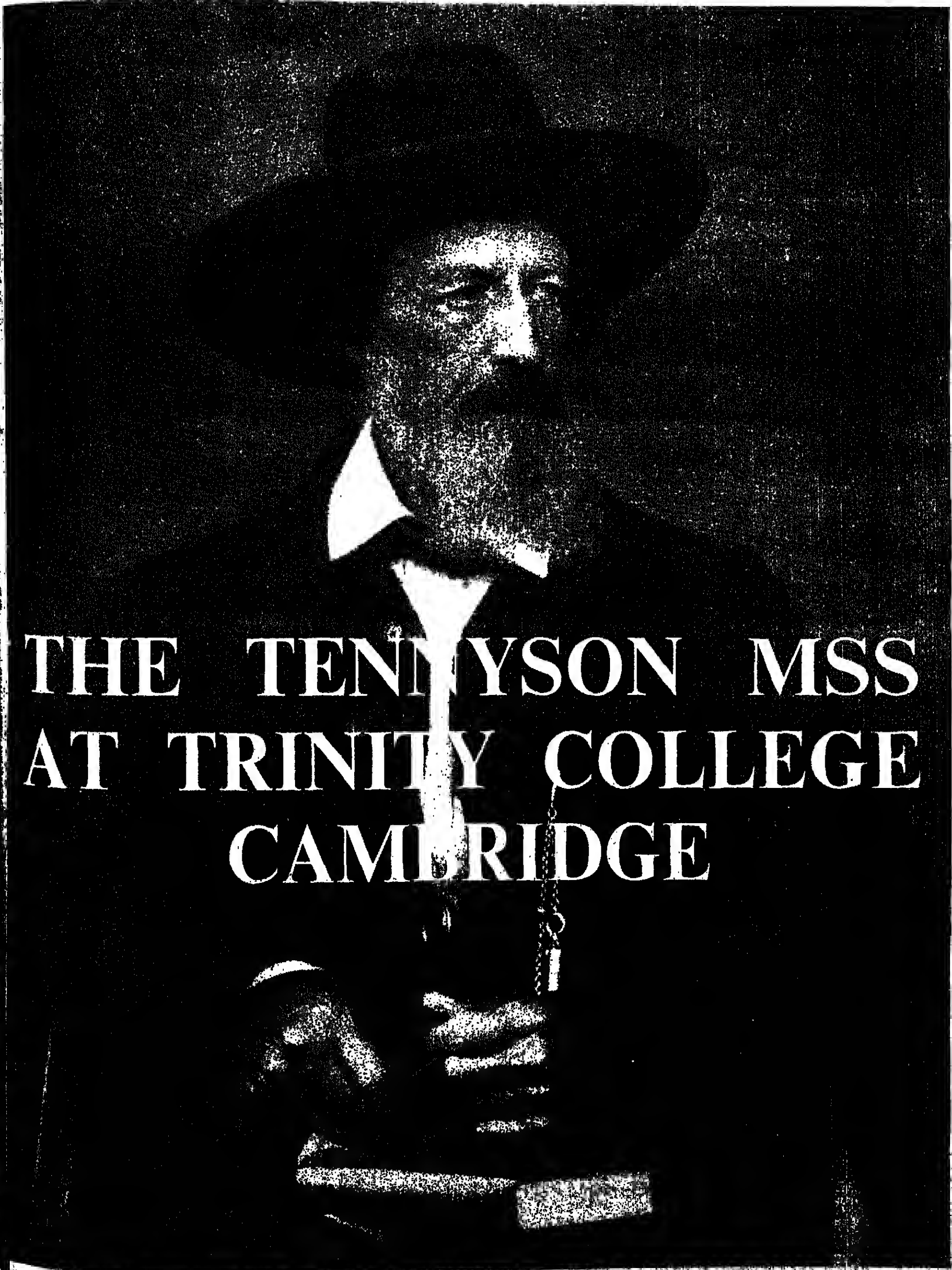
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# TLS THE TIMES LITERARY SUPPLEMENT

THURSDAY 21 AUGUST 1969 • No. 3,521 • ONE SHILLING AND SIXPENCE



## THE TENNYSON MSS AT TRINITY COLLEGE CAMBRIDGE

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Her wings for sport and, being singed, return—  
Her love of light quenching her sense of pain—  
If it be so, to shrink from pain's to fall  
Below our natural similitude. Why—how now  
Why said, I hope we do not fear the fire,  
And yet I argued with myself as though  
I feared. O Lawrence, God will give thee strength  
[And pluck thee from the knowledge of the fire.  
Trust not thyself: lay hold upon thy God:  
Tut! Tut! the Devil is damned eternally]

## "What did it profit me that once in Heaven"

This fragment appears in Notebook 22 (1833). The blank verse resembles that of *The Lover's Tale* (which had been printed in 1832 but withdrawn from publication). Stanzas (written 1833, published 1850) incorporate "vast cliffs with crowns of towers".

What time I wasted youthful hours,  
One of the shining winged powers,  
Showed me vast cliffs, with crowns of towers,  
The Princess at 451-2 speaks of "ruffling through the court/A long melodious thimble".

What did it profit me that once in Heaven  
I walked, a Seraph among Seraphim,  
In shadowing incense-woods that shivered down  
Fountains of flowering life?—or that I flew  
Drenching my plumes in fragrant sprays, which made  
Those allured areas that span the beautiful  
Cantrails through inexplorable ravines  
Rolling melodious thunders mingled with  
Far Hallelujahs from the hills, where o'er me  
The untrammelled splendours of almighty God  
Shone those vast cliffs with crowns of towers?—or that  
In place of cloud on every topmost peak  
Shot round a sleepless sphere of flame that changed  
In colours such as are not known to thee?

## "Wherefore, in these dark ages of the press"

Notebook 26 (c. 1839) contains two drafts of this poem; both are printed below since their differences are of considerable interest. Throughout his life Tennyson expressed dismay at the writer's lot, but nowhere more directly or personally than here. Usually he manifested his feelings through a semi-dramatic form as in *To—After Reading a Life and Letters*, published 1849, or through a fable as in *The Dead Prophet*, published 1885. He profoundly disliked impulsive biography: "I hate the glare and blaze of so-called fame. What business has the public to want to know all about Byron's wilderness?" (*Memorial* 1165). His yearning for privacy sometimes extended to a distaste for publishing as such: this had led him to write to James Spedding in 1835: "John Heath writes me word that Mill is going to review me in a new Magazine, to be called the *Lantern Review*, and favourably: but it is the last thing I wish for, and I would that you or some other who may be friends of Mill would hint as much to him. I do not wish to be dragged forward again in my shape before the reading public at present, particularly on the score of my old poems, most of which I have so corrected (particularly 'Ukraine') as to make them much less imperfect" (*Memorial* 145). By about 1839, the date of *Wherefore, in these dark ages*, he was nearing the end of the "ten years' silence" and was contemplating publication of what were to be the two volumes of *Poems*, 1842. In this poem he asks himself "Why?"

The opening lines were to be adapted as lines 88-89 of *Despair* (published 1881):

For these are the new dark ages, you see, of  
When the bat comes out of his cave, and the  
Owls are whooping at noon.

That the true poet is "half woman-natured" accords with Tennyson's recurring praise of "manhood fused with female grace" (*The Memoriam* cix 17). *The Princess* vii 268 spoke of men and women becoming more alike: "Mine as the double-natured poet each" (1847-8 text). Tennyson changed this in 1850; and the prince enjoined "Let us type them now in our own lives". At the end of his life Tennyson published an epigram *On One Who Asserted an Effeminate Manner* (published 1889):

While man and woman still are incomplete,  
I prize that soul where man and woman meet,  
Which types all Nature's male and female plan,  
But, friend, man-woman is not woman-man.

Lines 11-13 of *Wherefore, in these dark ages* were adapted as *The Union of vii 103-4* (completed after 1839, published 1842):

Name and fame! to fly sublime  
Through the courts, the camps, the schools,  
Is to be the hall of Time,  
Banded by the hands of Gods.

The line in *Wherefore, in these dark ages* about the "caddisworm" derives from a poem written

c. 1832, *From the East of Life*: "My earthy spirit grieves alone/Housed like the caddisworm in stone" (this line is also in a manuscript stanza introducing *Youth*, written 1833). The "chalky spikes" in the last line of the longer version of *Wherefore, in these dark ages* are presumably thistledown. I have not traced "that old Teuton".

[1]

Wherefore, in these dark ages of the press,  
As that old Teuton christened them) should I,  
Should any man desire to print his rhyme?  
Fame's millionth heir-apparent? wherefore wish  
(If like to one that hath his thought compact  
He write a good fair hand) the public thumb  
Of our good pamphlet-pampered century  
To sweat upon his honest thoughts in text,  
The children of the silence? he, today  
Lord of himself and of his ways, the next  
A popular property, shall hear his name  
Shot like a rocketball from mouth to mouth  
And banded in the barren lips of fools.  
And if he be, as true-est poets are,  
Half woman-hearted, typing all his kind,  
So must he triple-man himself, and case  
His humour, as the caddisworm, in stone;  
Or with a lasting hope, chain-cable-strong,  
Immoor his life in patience till he die.

Who else could brook—what flesh and blood?—to be  
So belittled-blown with puffs of heated friends,  
Nor blush the secret blush of one that thinks  
Apart of something he hath done amiss?  
Who tolerate, on the naked nerve of self,  
And from the flattery of some splendid end  
Cut off, the slurs of shallow cleverness,  
The baseless stumblingblocks that trip the good,  
The wordy misappraisals of the weak,  
The careless misconception of the strong  
Too grievous to be borne, the petty spies,  
The misery and the gossip and the sting  
And those mean jealousies in mighty minds—  
But in the sunshine—oh my friend be wise,  
For he there that within me that should live,  
Thy dictum, which may prosper for awhile,  
Could never crush me: if there be not that,  
The God of truth forbid my life should run  
Yoked with a hackneyed thought and curbed with shame  
Until I scandalize the street and turn  
A byword to the Muses.

[2]

Wherefore, in these dark ages of the Press  
As that old Teuton christened them) should I,  
Same mind and body, wish to print my rhyme,  
Fame's millionth heir-apparent? why desire  
(If like a man that hath his sense compact  
I write a clean fair hand) the public thumb  
Of our good pamphlet-pampered age to fret  
And sweat upon mine honest thoughts in type,  
The children of the silence? I today  
Lord of myself and of my ways, the next  
A popular property, nauseate, when my name  
Shot like a rocketball from mouth to mouth  
And banded in the barren lips of fools  
May yield my feeling organism pain  
Thrice keener than delight from dust prize?  
And if I be, as true-est Poets are,  
Half woman-natured, typing all mankind;  
So must I triple-man myself and ease  
My humours as the caddisworm in stone,  
Or doing violence to my mind's worth  
With one long-lasting hope chain-cable-strong  
Self-fix, immoor in patience, till I die.

Am I so hopeful—now I take my glass,  
Walk in and out and laugh or sulk at ease)  
So strong, that I should lay the nerve of self  
Bare to the slurs of shallow cleverness,  
The blame of stumblingblocks that trip the good,  
The wordy misappraisals of the weak,  
The careless misconception of the strong  
Too grievous to be borne? for who could brook,  
What flesh and blood—but for a doubt—to be  
So belittled-blown with puffs of heated friends,  
So harassed, and so elapt upon the back,  
So plastered with the gossip and the sting—  
Or that his warmth should shine upon the world  
But to bring out its vermin? who endure  
To breed that human sorrow to himself,  
That he should reverence mighty minds the less  
For these mean jealousies in mighty minds—  
But in the sunlight. Oh my friend be wise,  
My [Thy MS. presumably in error] fame, if just, is a  
peculiar fane,

And cannot baulk for musteredom with thine,  
And be that put within me, which should last,  
Thy dictum could not quash it: be there not  
The God of truth forbid my life should run  
Yoked with a hackneyed thought and curbed with shame  
Until the scandal of my leanness turn  
To bywords with the market and the muse,  
And if I win no praise the want is mine;  
And if I win false praise the shame is mine;  
The grain of reputation which accrues  
Will rot like the sapless blade, that bears  
No ear but loathing; when my sense of Art,

From shame of contrast, gathers triple strength  
And clear as conscience to the moral man  
Points where I fail and works me bitterness.  
What this Art-Conscience preaches I to that  
Lend credit, not to him or him and least  
The general throat. All ages, sample-rife,  
Have preached a truism, that nine-tithes of times  
Too rather a harvest of the public voice  
Foregoes the latter Lammus of a name.  
Should I be pleased then, though my verse should beat  
Some chapter in the three-toned prodigies  
Of half a June? or tickled, though my name  
On paper drafts of notoriety  
Betwixt this salubrit and the next, should float  
With rumour, current from the chalky spikes

## "A foolish book had made me wroth"

Literary Squabbles (published 1846 as *After-Thought*) expressed regret for Tennyson's bitter retort to Bulwer-Lytton:

Oh God! the petty fools of rhyme  
That shriek and sweat in pigmy wars  
Before the stony face of Time,  
And looked at by the silent stars . . .

An epigrammatic fragment in Notebook 24 (c. 1833) returns to this disparity. Tennyson was to recollect the fragment in line 808 of *The Holy Grail* (published 1869): "I heard the shingle grinding in the surge".

A foolish book had made me wroth,  
I heard an endless idle wind,  
I seemed to hear the shingle grind  
For ever in the boundless firm.

## "France that has no private ends"

Notebook 28 (1859) includes this epigram on French militarism. Tennyson published *Riflemen Form!* in *The Times*, May 9, 1859: it was an adaptation of a poem which he had originally written when invasion from France seemed imminent in January, 1852. "France that has no private ends" is similar in tone to one of the 1852 poems against Louis Napoleon, *Rifle Clubs!!!*:

France that has no private ends  
Should have her own sweet way,  
L'empire c'est la paix, my friends,  
L'empire c'est la paix.  
France has gone with gun and sword  
And many thousand men,  
France is at it again O Lord,  
France is at it again.

*The Lady of Shalott*

Madness to the hundred barley  
He sows, reaping like a barley  
He sows, reaping like a barley  
He sows, reaping like a barley  
He sows, reaping like a barley  
He sows, reaping like a barley  
He sows, reaping like a barley  
He sows, reaping like a barley  
He sows, reaping like a barley  
He sows, reaping like a barley

Willow whiten, aspen shiver  
The sunbeam shivers heart's desire  
In the stream, that runs with  
By the island in the stream  
Flowing down to Camelot  
Five years with a fair maid's hand  
In a tower, a place of flowers  
And the island is a garden

*The Lady of Shalott*  
The little cell is all illuminated  
With a window, a window  
With a window, a window  
With a window, a window  
With a window, a window  
With a window, a window  
With a window, a window  
With a window, a window  
With a window, a window  
With a window, a window

## Unadopted Passages

### Armageddon

The Harvard manuscript of *Armageddon*, from which Sir Charles Tennyson printed the poem to 1931, is damaged. The opening lines of the poem may now be completed from Trinity Notebook 18, which is dated January 10, 1828: the second half of each line has been cut away in this manuscript:

Spirit of Prophecy whose mighty grasp  
Enfoldeth all things, whose capacious soul  
Can people the illimitable abyss  
Of vast and fulsome [bottomless Harvard MS] futurity  
With all the Giant Figures that shall peep  
The dimness of its stage,—whose subtle kan  
Can bring the doubly-darkened firmament  
Of Time to come with all its burning stars  
At awful intervals.

*Armageddon*, one of Tennyson's earliest poems (subsequently re-fashioned as the Cambridge prize-poem *Timbuctoo*, 1829), is remarkable for its visionary descriptions. The Trinity manuscript includes several unadopted passages which are both vigorous in themselves and are also early instances of Tennyson's lifelong preoccupations. The manuscript expands i 63 ("A mixture of the voice of man and beast" i:

A mixture of the tones of man and beast  
And bird and reptile blended to one voice;  
Then these would cease and all at once would rise  
One deep, loud hiss as from the thirsty throats  
Of many dragons in the stainless Noon,  
Or such a thrilling roar as might awake  
If one great stream of molten flame and one  
Equal of the opposed Element  
From gushing down the adverse battlements  
Of two walled cliffs which o'er a narrow vale  
Met out each other's sun should clash mid-way  
With horrible conflict and the spume  
Of yea and nay and the cloudy steam  
Of robbing waves along the hollow pass.  
Then high and holy harpings sounded through  
The firmament and voices like the voice  
Of many torrents singing praise to God.

A comparable passage in the manuscript follows i 107 ("Obscene, inutterable phantasies"): it was at though the moon beheld such phantasies,

From whose pale fronts and white unhallowed eyes  
The wandering of her pudgy shrinks home  
And taints her bosom with polluted rays.  
'Twas in that solemn hour of dying Sun  
And nascent Moonlight that I looked between  
The range of Mountain Cores and far away  
Saw the great Ocean crusted all along  
And sheathed with an unrelenting white  
Now driving with its million maddened waves  
In dreadful impulse and concurrent alope  
Of waters to one goal and now again  
With violent reflux to another point  
Reapsing, as 'twere a hakeo in a bowl.

These two visions manifest awe et geologic power; they have a counterpart in a passage which celebrates a mystical imaginative power. In the manuscript, this passage follows the lines which were to be adopted as *Timbuctoo* 113-45, and it expresses the mystical exultation central to both *Armageddon* and *Timbuctoo*:

Past, present, future swap, a mighty host  
Of multiplied and multiplying shapes,  
In feet review before me, as the mind  
In the omnipotence of Memory,  
Unhesitating Judgement and thence force  
And certainty of Presence at one glance  
Collected, measured and compared and weighed  
All fact and speculation, argument,  
Falsehood and truth, minutest History,  
The opposites of will and Destiny,  
Evil and good and woe Despair and Hope  
Shrinking and trembling betwixt tear and smile  
And all that makes the wondrous mind of Man.

This passage is followed in the manuscript by the lines which were to be adopted as *Timbuctoo* 158-83; and then the manuscript ends with the sinister pavilion of superstition. Tennyson adopted these concluding lines in two other unpublished poems, as *The Couch of Death* 177-88, and as *Pierced through with hunted thorns* 30-41. They derive from a book that was at Tennyson's home at Somersby, Jacob Bryant's *New System of Ancient Mythology* (1807 edition). The link between Dionysus and the Ark is Bryant iv 249: "The Cribbles worshipped the Patriarch Noah under the name of Ninos, and Dio-nisos." The prophetic bird Iönah was the dove sent forth from the Ark: Tennyson recalls a memorable plate in Bryant iv 286 showing the Ark, the Dove, and the Rainbow. Tennyson adapted one of these lines as line 113 of *The Palace of Art* (1842 text): "Or over hills with peaky tops engrailed." *The Palace of Art* had its "bonehy vine" in 1832.

With ministering hand he raised me up  
And pointed to the lurid West. Then list  
An unimaginable, unremembered  
Visionlike altitude upon my sight  
Rose—

That wonderful Pavilion borne on high  
By men a vast and jet-black colonnade  
Pellucid round whose wreathed ebony  
Fell entrails of deep sable and between  
Each range a broad and gleaming interval  
Scooped into niches in whose niched shade  
All emblems of Saturnic Impurity,  
All superstitions, all idolatry,  
Stood, sat, or moved, in lifelike attitudes  
Imperially graceful: Dionys,  
Prime Veneration, his august presence  
Shaded and encircled with the bunched vine;  
Behind him on a carved Ocean  
With semblance of the peaky wave engraved  
Labour'd an immeasurable keel:  
And toward the sloping roof on equal wing  
Mystic Iönah wandered and the gleam  
Of Heaven's first arch was on her number plumes.

### To—[Thou mayst remember]

Hallam Tennyson printed this "character-poem" in the *Mirror* (i 60). Written at Cambridge between 1828 and 1830, it was probably addressed to Tennyson's friend R. J. Tennant, who certainly suffered grave religious doubts which were assuaged by Tennyson. Hallam Tennyson printed two stanzas from Notebook 23 (1830), and it was apparently he who deleted the vivid third stanza—possibly because it seemed dangerously hyperbolic, possibly because of Tennyson's evocation of Lazarus in *In Memoriam* xxxi-xxxii. The second stanza had ended by speaking of Tennyson's joy at his friend's triumph over doubt: "... My joy was only less than thine".

Not Mary felt such full delight  
When hiving beard her brother's name  
Joined with 'Come forth' and waiting mute  
Forth to the open sunshine came  
The languid corpse bound hand and foot  
Winking his eyelids at the light.

### Sir Launcelot and Queen Guinevere

When he published this poem in 1842, Tennyson subtitled it "A Fragment". Tennyson's friend J. M. Kemble wrote to W. B. Donne, June 22, 1833:

A companion to *The Lady of Shalott* is in Progress, called the *Ballet of Sir Launcelot*: a most triumphant matter whereof I will give you a sketch; in the Spring, Queen Guinevere and Sir Launcelot ride through the forest green, gay and amorous: And such a queen! such a knight! Merlin with spindle shanks, vast brow and beard and a forehead like a mundane egg, over a face wrinkled with ten thousand crow-feet mists them, and tells Sir L. that he's doing well for his fame to be riding about with a light o'love &c. Whereupon the knight, nowise backward to retort, tells him it is a shame such an old scandal to entitle should be making, since his own propensities are no secret, and since he very well knows what will become of him in the valley of Avilion some day. Merlin, who tropically is Worldly Pudence, is of course miserably floored. So are the representatives of Worldly Force, who in the shape of three knights, sheathed, Sir L. trip from toe to toe, run at Sir L. and are most unceremoniously shot from their saddles like stones from a sling. But the Gard Joyeuse is now in sight; the knight I confess is singing but a loose song, when his own son Sir Galahad (the type of Chastity) passes by; he knows his father but does not speak to him, blishes and rides on his way!

Voils tout. Much of this is written and stupendous; I regret bitterly that I had not opportunity to take down what there is of it; as it is I can only offer you Sir L.'s song, though for the sake of my future clerical views and Alfred's and Sir L.'s character, I must request that it be kept as quiet as possible.

Kemble then quoted "Life of the Life within my blood". Trinity Notebook 15 (1833) does not cover all of this. Its three stanzas about Merlin are followed, after a blank space, by a fragmentary stanza about Joyeuse Garde and on the next page by a descriptive stanza invoking the belt of Orion; Tennyson was right to set a higher value on this last stanza, and be later quarried it for *The Princess* v 248-54:

Of the East, that played upon them, made them glance

Like those three stars of the airy Giant's zone,  
That glitter burnished by the frosty dark;  
And as the fiery Sirius alters hue,  
And bickers into red and emerald, shone  
Their morious, washed with morning, as they came.

The description of Merlin was re-fashioned for the stanza on Homer which Tennyson added to *The Palace of Art* in 1842:

And there the Ionian father of the rest;  
A million wrinkles carved his skin;  
A hundred winters snowed upon his breast,  
From cheek and throat and chin.

They came on one that rode alone,  
Aside upon a lob-eared roan,  
Wherefrom stood out the staring bone.  
The wizard Merlin wise and gray,  
His shanks were thin as legs of pies,  
The bloom that on an apple dries  
Born underneath his catlike eyes  
That twinkled everyway

High brows above a little face  
Had Merlin—these in every place  
Ten million lines did cross and meet  
Slow as the shadow was his pace.  
The shade that creeps from dawn to dusk  
From cheek and mouth and throat a load  
Of beard—a hundred winters snowed  
Upon the pommel as he rode  
Thin as a spider's lusk.

He stopped full bott. 'God's death, Sir Knight,  
Your fame will flourish pore and bright.  
You spare no pains. 'Tis your delight  
To seek the Smugral day and night!  
It is no fable, by my troil;  
We know you are the cream and pride  
Of knighthood blazoned far and wide,  
The talk of the whole countryside.  
Gnod morrow to you both.'

[Lucina]

At last, mid lindentuffs that smiled  
In newest foliage, frash and wild,—  
With houghty towers turret-piled  
To Heaven—by one deep moat in-ised  
Shone the white walls of Joyeuse Garde.  
Then saw they three [Lucina]

They trampling through the woodoad lone  
In clinging armour flashed and shone  
Like those three suns that flame alone  
Chased to the airy giant's zone,  
And burnished by the frosty dark;  
And as the dogstar changes hue,  
And bickers into green and blue,  
Each glittered laved in lued dew  
That washed the grassy park.

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# Ventilating Portland Place

HUGH GREENE: *The Third Floor Front*. 144pp. Bodley Head. 21s.

"I was like a beekeeper tampering with the Crown Jewels," writes Sir Hugh Greene recalling his intention to do away with the Nine O'clock News. The phrase is as neat a piece of autobiographical caricature as you could wish for; and it is typical of the book: candid, concise and entertaining. Not that the whole effect is anecdotal and skittish; far from it. The book has a serious purpose and a documentary value. The core of it is an account of the aims which the Director General of the B.B.C. pursued during the decade while he was in charge.

The publishers present *The Third Floor Front* as though it were already a minor classic—elegant and pocketable. The charming yet ambitious format is, in a sense, justified. Sir Hugh Greene's "View of Broadcasting in the Sixties" is a clear, straight vista, where the recurrent features are carefully planned for the sake of perspective, as in a columnar or avenue. The book, in its brevity and conception, is more like Machiavelli's *The Prince* or Newman's *Apologia* than the conventional memoirs of a successful public figure. It is as enigmatic as Newman, and as self-revelatory, and as pragmatic as Machiavelli.

In the forty odd years of his

life, the high officials of the B.B.C. have written very little of enduring quality to explain the peculiarities of that mysterious institution. The reason for this lack may be the instability of the Corporation itself, living precariously as it does from one Charter to the next. The B.B.C. has no foothold in its own existence. The date of its expiry is written into each renewal of its lease. When a new Charter has been gained, a very few years go by before the Director General must be worrying about the next. "Once is enough," writes Sir Hugh about his experience of the Pilkington Committee. "An inquiry like this is an ordeal. For two years or more it took up most of the time of many of us in the B.B.C. . . . We had to think about ourselves, and the justification for our existence." The B.B.C. is seldom free from the torment of self-examination, and the main burden of that painful exercise falls upon the chief executive.

Survival into change is the under-

lying theme of this collection of speeches and lectures, which Sir Hugh has arranged, with some linking narrative, in a sequence to cover not only the period of his Director-Generalship but also of the previous twenty years. The material chosen to represent the earlier period is specially significant because we can see in it the formation of an outlook and the acquisition of skills which were to characterize the direction of the

B.B.C. during the later decade. It began with the establishment in 1940 of a Committee of Enquiry into Broadcasting. "I approached this event," Sir Hugh writes, "as a problem in psychological warfare: define one's objective, rally one's friends, rattle one's enemies. . . . I do not believe I could have done this job without my experience in the HBC German Service and in Malaya." He might have added that it was in Germany after the war that he had learnt how to be the D.G.

The section called "Rebuilding German Broadcasting" is one of the most interesting in the book. John Reilly was thirty-eight when he became the B.B.C.'s first Director General. Hugh Greene was two years younger when he accepted a post less spectacular but hardly less challenging—to reestablish and direct German Broadcasting in the British Zone. "It was an exhilarating period . . . and I hope that some of those days still echoes down the corridors of Television Centre and even in the Board Room of Portland Place." "I wanted to open the windows and dissipate the ivory tower stuffiness which still clung to some parts of the B.B.C. I wanted to encourage enterprise and the taking of risks." Looking back on these endeavours, towards the end of the book, he writes:

"I think the B.B.C.'s output during those years . . . has brought out into the open one of the great cleavages in our society. It has always existed: Cavalier versus Roundhead, Sir Toby Belch versus Malvolio. . . . But in those years was added the split between those who looked back to a largely imaginary golden age, to the imperial glories of

Victorian England and hated the present, and those who accepted the present and found it in many ways attractive than the past.

Sir Hugh's claim that he has the "Time Spirit" is abundantly justified by the evidence of the book. But whether this sentiment satisfied the public during broadcasting in the 1960s is another matter. The author shows little concern for any other aspect. "Relevance is the key," he tells the programme output. "Relevance to the audience and to the opinion in society." It sounds like a democratic doctrine. Is it? If it was enough for the 1960s, is it enough for the 1970s?

"Programme plans must be based on the assumption that the audience is capable of reasonable behaviour and of the exercise of intelligent Donhills are gathering about assumption as the decade closes a care moment of escape. Sir Hugh exclaims: "How consciously plan for the future, or the unintelligent?" It has if the effort will have to be made to look as if mere acquiescence, movement of the "Time Spirit" suffice. "I was part of a flowing stream," Sir Hugh says his foreword, telling us of how to dissipate the stuffiness. He to have enjoyed the experience the confession of it rises, the notion of whether discernment consent in the "tide of our society" is all we ask for national instrument of broadcast. "The effect of *The Third Floor* is one of cheerful Whiggishness; and of confidence in tolerance. It will be an element in those who believe in adequacy of those virtues; but also be a well-expressed warning to those who distrust their values."

## Self-defiled

NGEL CALDER: *Technopoli*. 381pp. MacGibbon and Kee. £2.5s.

Not all members of the congregation at a revivalist meeting are present to have their blood chilled, and not all who read Nigel Calder do so to learn of the technological wrath to come. To begin with, he can put most preachers to shame with his fund of anecdote. Like them, too, he often ensures that his anecdotes are relevant by the simple expedient of making the anecdote an end in itself. Yet there is usually a moral. Technology is potentially dangerous; scientists are often pawns in the hands of politicians—but not always, for sometimes it is the other way about; scientists are not "razor-minded salaried," but human beings. They are also—and this is far from being a platitude—social and even sociable creatures. And like all social creatures, they are capable of being nasty to each other. In fact since they come in all shapes and sizes, Mr. Calder has set himself a well-nigh impossible task, in trying to rationalize *Technopoli*, "the society of applied science," and lay out its forms—actual and desired—within the covers of a single book.

In all, he has nevertheless been surprisingly successful. There is, of course, the tacit assumption made in most works of this kind that Science is One. How else can one voice such large generalizations as that existing social forms are inadequate to control technology? The real merits of this book are on a smaller scale. It falls, quite naturally, into perhaps a hundred tiny, deplorable sections packed with unusual information and some very perceptive judgments. (The ambivalence of American attitudes to state enterprise is brought out very well, for instance.) Of course they are not always absolutely accurate, and of course they will never pass as history; but they have their merits, none the less. Few of Mr. Calder's

readers who lay claim to a conscience will get very far, having it stirred in one way or another. *Technopoli*, like its synthetic boom, pesticide control, these words might be the tongue, prompted by word "science" in an association test; but has the brain-drain from power, to their, and have ever thought of the effect on poorer countries of the substituted synthetic materials their natural products? If problems are not rousing enough, Calder can provide a hundred conch in it vigorous modern which is less likely to offend than are some of the more metaphors: scientific discovery, female and practical purpose, the offspring are innocent flirtation and coupling, and discoveries, electricity, for example as common whorls. At this point does it become precisely which, of the many verses of Psalm 106 Mr. Calder have taken for the text of his mon: "Thus were they doing their own works, and went on with their own inventions."

### THE TENNYSON SOCIETY (founded 1960)

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